



Heritage & Preservation projects will preserve art works and art forms from the broad spectrum of cultural groups that make up our nation. They may range from documentation and presentation of the traditional folk arts to conservation of highly significant works of art, artifacts and collections. Projects may pass on to future generations the repertoire, technique, aesthetic principles and oral traditions through apprenticeships or other forms of instruction.

The intent behind this category is to bring to broad public attention the masterworks of all arts disciplines from all Americans. In 1996, many projects supported through the former discipline-based categories can be cited as examples of heritage and preservation.

Cornerstones Community Foundation in Santa Fe, New Mexico, was awarded \$75,000 to provide technical assistance and training in rural communities for the preservation of historic buildings and building practices central to Hispanic and Native American culture. New Mexico's adobe

architecture is a treasured part of our national cultural heritage, and this project will help communities learn and practice basic adobe maintenance and repair in care of historic churches.

The Alabama Folklife Association received a grant of \$15,000 to support the "Sacred Harp



*Courtesy The Mexican Museum*

**From the permanent collection of The Mexican Museum in San Francisco, an untitled ink on paper drawing by Diego Rivera.**

Video Project," an hour-long documentary on primitive-style Baptist hymn singing in the Deep South. In West Virginia, Davis & Elkins College was awarded a \$50,000 grant to support the statewide Folk Arts Apprenticeship Program. The Historical Association of Southern Florida received \$19,800 to support a survey documenting Caribbean percussion traditions in Miami leading to future exhibitions, concerts and other public presentations. A grant to the Wolf Trap Foundation for the Performing Arts in Vienna, Virginia, supported the "Folk Masters from Wolf Trap," a weekly radio series.



**Old-time fiddler master artist Arlin Moon and his apprentice Tina Ray (left) and Little Julie Ray.**

*Photo by Joey Brackner, courtesy Alabama State Council on the Arts.*

Grants to museum for conservation and cataloging projects will qualify under preservation. In 1996, we supported the reinstallation of the Brooklyn Institute of Arts and Science's collection of American painting and sculpture. A \$12,500 grant to the Philbrook Museum of Art went to the publication of *Native American Painting at the Philbrook*, and the Saint Louis Art Museum was awarded \$17,500 to document on computer their collection of prints, drawings and photographs.

In the performing arts, a residency by the U.S.-based Cambodian Khmer group — the Apsara Ensemble — at Portland Performing Arts in Maine was supported through a \$18,000 grant, and in Los Reyes de Albuquerque received a grant for a series of workshops and presentations of traditional Hispanic songs and music at senior centers, nursing homes, and homeless shelters throughout New Mexico. In rural Wisconsin, the Cedarburg Cultural Center received an \$8,000 grant to support a series of traditional music concerts throughout Wisconsin.



As part of the Endowment's mission, we support projects that empower all Americans to have opportunities to experience the arts. Education & Access projects broaden and deepen arts and education experiences for Americans of all ages and make the arts more widely available. Education in the arts includes pre-K through grade 12 and post-secondary programs, career development, teacher training, master-apprentice relationships, culturally specific traditions of learning and lifelong learning projects. Access entails a deliberate effort to reach audiences that have not been reached before or that have been limited in their opportunities. It also seeks to expand appreciation for and awareness of art forms to which exposure has been limited or nonexistent.

Education projects range across all of the disciplines. In 1996, we supported youth concerts with the Ann Arbor Symphony Orchestra, the Colorado Springs Symphony Orchestra, the Dayton Philharmonic Orchestra, the Hartford Symphony Orchestra, the Owensboro (KY) Symphony Orchestra and dozens more. A \$50,000 grant to the Berkeley Repertory Theatre supported school touring productions and the TEAM (Theater Educates and Motivates) program. In Philadelphia, a grant to the Brandywine Graphic Workshop supported a high school program that includes

**A class of  
young artists  
at the  
Minneapolis  
Institute of  
Arts.**



*Photo courtesy of the Institute*

training in computers and multimedia production. Young Aspirations/Young Artists in New Orleans received \$30,000 for a program which trains inner-city students in the visual arts. The Manchester Craftsmen's Guild on the North Side of Pittsburgh was awarded \$35,000 to support costs related to a visual arts exhibition, artist-in-residence, and apprenticeship training programs.

Access is a component of virtually every grant we award, but several organizations deserve to be singled out for their attention to expanding the audience for the arts. Educational Broadcasting Corporation/WNET received three awards for the production of "American Masters," "Great Performances" and "American Visions," public television series which bring the performing arts and profiles of our nation's great artists to a wide national audience. The Japanese American Cultural and Community Center received \$50,000 for the presentation of visual arts exhibitions and the "Celebrate California" performing arts series which reached thousands of people in and around Los Angeles. Appalshop in Whitesburg, Kentucky, received an \$18,000 grant for two performing arts series: "Seedtime on the Cumberland" and "Old Time Weekends."



*Photo by Moses Olmos*

**Commanding the attention of the Dallas Symphony Orchestra is Wayne Marshall.**



Creation & Presentation projects may range from the creation of new works to the presentation of new or existing works. Projects might provide the resources, time and space for artists to create a specific work or body of work, or they might present art — from any era or in any discipline — to audiences through a diverse range of activities in formal or informal settings.

In Fiscal Year 1996, some projects were funded under the old program structure that are similar to projects that may be funded in years to come through Creation & Presentation. For example, Ballet Arizona in Phoenix was awarded \$7,100 to support the creation of new work by artistic director Michael Uthoff, choreographed to the music of Stephen Foster, and toured to cities and towns in Arizona that have not been exposed to classical or concert dance.

The Sundance Institute in Utah was awarded \$35,000 to support its 1996 Film Festival, as well as directing and screenwriting workshops, and a producers' conference. The Sundance Film Festival, considered the most important venue for American independent producers and directors, has stimulated public interest through featuring such recent films as *Hoop Dreams* and *The Brothers McMullen*. The screenwriting, directing and producing workshops enable new feature films to be developed in collaboration with film industry professionals.

**A collage of  
performers  
appearing  
at Helena  
Presents!  
in Helena,  
Montana.**



*Photo and digital effects by Deborah O'Grady.*

The Florida Grand Opera in Miami was awarded a grant of \$30,000 to support production of Verdi's *Luisa Miller* in 1996-97. Formed by a merger of companies in Miami and Fort Lauderdale, the Florida Grand Opera will present each of the season's productions, which also include *Il Barbiere di Siviglia* and *Il Pagliacci*, in both cities. The company also continued a 32-week residency program for young singers and technical apprentices.

The exhibition "Ceremony of Spirit: Nature and Memory in Contemporary Latino Art," was created by the Mexican Museum in San Francisco, and in 1996, grants were awarded to the Fresno Metropolitan Museum of Art, History and Science and the Studio Museum in Harlem to enable people in those two communities to see this extraordinary collection. A grant of \$41,600 was awarded to Helena Presents in Montana to bring artists such as the Paul Dresher Ensemble, the Philip Glass Ensemble, and the Western Opera Theater to Montana. The Rose Center and Council for the Arts in Morristown, Tennessee received a grant for a concert series and the annual "From Africa to Appalachia" celebration.

In theater, the Irish Repertory Theatre Company in New York was awarded \$6,000 develop a musical adaptation of James Joyce's "The Dead," involving composer Shaun Davey and director Jack Hofsiss, with book and lyrics by Richard Nelson and musical direction by Charles Prince. In Oakland, California, the East Bay Symphony received a grant to support the performance of American Theater Classics repertoire as a portion of programming in both their subscription and young people's concerts. Copper Canyon Press in Port Townsend, Washington, received a grant for publishing six new books; one of their long-time authors was honored this year by the National Book Awards for his poetry.

**The cast of *Play On!* a new jazz musical at San Diego's Old Globe Theatre, based on Shakespeare's *Twelfth Night*, featuring music by Duke Ellington.**



Photo © Ken Howard



Planning and Stabilization support seeks to help organizations develop structures that will enable them to carry on their work effectively and creatively. Grants go to applicants to assess carefully their organizational strengths, weaknesses, and financial health. Projects can focus on strategies for building partnerships and resources among a group of organizations linked by geography, programming or mission. Projects can focus on organizational planning, stabilization, or both.

A recent example of a grant that could have been made through Planning and Stabilization is the Challenge grant awarded to the Barter Foundation in Abingdon, Virginia. They received \$150,000 to support augmentation of the theater fund for the Barter Theatre. Opened in 1933, the Barter Theatre has focused on providing professional theater for the largely rural community it serves on the Virginia-Tennessee border. The theater continues to serve the region through a variety of tours to schools, workshops and training programs, showcases for new work, and an annual season of new productions. Concurrent with a campaign to increase its endowment, the Barter Theatre

is completing a renovation project that will increase the number of seats in the theater, and therefore, increase its earned income.

The New Hampshire Symphony in Manchester was awarded a \$125,000 grant to augment its endowment fund.

Founded in 1974, the New Hampshire Symphony provides a subscription series in Manchester and a wide variety of outreach programs, including concerts through the state, master classes and visits in



*Photo courtesy Theatre Gael*

**Theatre Gael's commemoration of the 150th anniversary of the Irish Famine was John Stephens' *Farewell the Fair Country*, featuring (left to right) Sallie Bacon, Augusta MacDonald, Kelly Finley, Lee Nowell, and David Marcus.**

schools, radio broadcasts, and educational programs. To celebrate its 25th anniversary in two years, the New Hampshire Symphony is launching a \$1.5 million campaign.

In Sitka, Alaska, the Sitka Summer Music Festival presents chamber music ensembles there and in Anchorage. In addition, the Sitka Summer Music Festival tours other cities and rural communities throughout the state where classical music is a rarity. Celebrating its 25th anniversary in 1997, the Festival received a \$75,000 grant to augment its \$500,000 endowment fund which is now in its final phase of fundraising.



*Photo by Tom Stearns*

**In performance at the Sainte Marie Church in Manchester, the New Hampshire Symphony Orchestra.**

The Arts Council of Oklahoma City received a \$12,690 grant for a planning process to develop the Stage Center performing arts facility into a venue for diverse and creative arts activities. The planning process includes staff and board members from Inner City Dance, Carpenter Square Theatre, Oklahoma Shakespeare, and the Oklahoma Jazz Society, all resident companies of the Stage Center. The plan will guide the Arts Council in developing and coordinating services to benefit these arts organizations, including a process for ongoing communication among them, creation of individual company goals and needs, and strategies to strengthen the administrative capacities of these groups.



**The  
Michigan  
Opera  
Theatre  
presents  
*Carmen*.**



*Photo courtesy Michigan Opera Theatre.*

Beginning in Fiscal Year 1997, Partnership Agreements are being used to streamline the funding relationship between the Endowment and its state partners and regional organizations. This partnership comprises a network that annually awards over 25,000 grants, reaching more than 5,000 communities. Under the old structure in place in 1996, state arts agencies submitted separate applications for Basic

State Grants, Arts in Education grants, and up to four applications for Underserved Set-Aside grants.

Basic State Grants, determined by formula based on population, were awarded annually to the 56 state and special jurisdiction arts agencies. In 1996, for example, the Idaho Commission on the Arts was

awarded \$439,000 which it used in conjunction with other Endowment grants and \$900,000 in state appropriated and other funds to support projects in the arts. The Idaho Commission reported that more than one million individuals were impacted by grant-supported activities and several thousand artists participated.

The South Carolina Arts Commission was awarded an Arts in Underserved Communities grant of \$54,600 in 1996 to support the rural and inner-city components of the state's "Cultural Visions" projects. Rural communities are receiving flexible assistance through a combination of seed grants, technical assistance, and training in community arts development. The inner-city component focus is on building statewide and local coalitions to engage community residents in artistic self-discovery and development.

Arts in Education Partnership grants assisted state arts agencies in implementing strategies that encouraged integration of the arts into the basic curriculum for students, kindergarten through high school. For example, the Tennessee Arts Commission, awarded in \$53,500 in 1996, supported residencies for artists in all disciplines in elementary and secondary schools across the state. Other activities included regional workshops on Goals 2000, recognition of Arts Honor Schools as possible models for statewide replication, and continuation of student ticket subsidies.

Some 225 grants were awarded annually under the old structure with the help of five or six review panels. Under the new structure, the separate grants to each state and regional will be consolidated into a single Partnership Agreement, reducing the number of awards in 1997 to 63. This will reduce paperwork for all involved and allow the Endowment a more comprehensive understanding of each state's activities and the interrelationship among the states.



**Donald Li (left), Robert Montano (r) and Peggy Cowles appeared in the Actors Theatre of Louisville's adaption of John Steinbeck's *East of Eden*.**

*Photo by Richard Trigg.*

In 1996, the Endowment set aside funds for Leadership Initiatives, projects of national significance and impact and projects that can serve as models in one field or discipline. Leadership Initiatives are designed to advance the arts in pivotal ways in communities across the country. Through Leadership Initiatives, the Endowment was able to continue to support some existing programs and venture out into new areas; the projects fall into four broad areas.

All Leadership Initiatives are noted in this Report with an asterisk (\*).

### **INTERGOVERNMENTAL/INTERAGENCY**

Over the past three years, Arts Endowment partnerships with other Federal agencies has increased by 33 percent, tapping into other resources to broaden the impact of the arts. Among the initiatives supported through Federal partnerships are ArtsEdge, an online national arts education network with the Department of Education and the Kennedy Center. We also work with the Department of Education on sustaining the Goals 2000 Arts Education Partnership. The agency has several agreements with the Department of Justice to place artists-in-residence in federal correctional institutions, using the arts as a tool for conflict resolution, and funding Pathways to Success, an after-school weekend program for at-risk youth. Teaming up with the Institute of Museum Services, the National Endowment for the Humanities, and the National Science Foundation, the Endowment supports a five-year project called “Research in Learning in Museums.” Arts programs in rural areas near National Forests are supported through a joint partnership with the National Forest Service, and Cultural Tourism is promoted through a joint project with the National Park Service. Writers Corps, a program that places volunteer writers at community sites to teach the literary arts, is a collaboration with AmeriCorps, arts councils in The Bronx, Washington, DC, and San Francisco, and the private sector.

### **MAJOR FIELD SIGNIFICANCE**

Leadership Initiatives in this category were designed to serve the arts on a national level, extending preexisting initiatives, and developing new projects to meet new needs. Open Studio is a \$1 million leadership initiative, funded in collaboration with the Benton Foundation, to place free public access sites at cultural organizations in all 50 states and 10 mentoring centers to train artists and arts organizations in how to participate on the Internet. The Mayors’ Institute on City Design was funded on both the national level — through Harvard University — and through four regional awards to bring

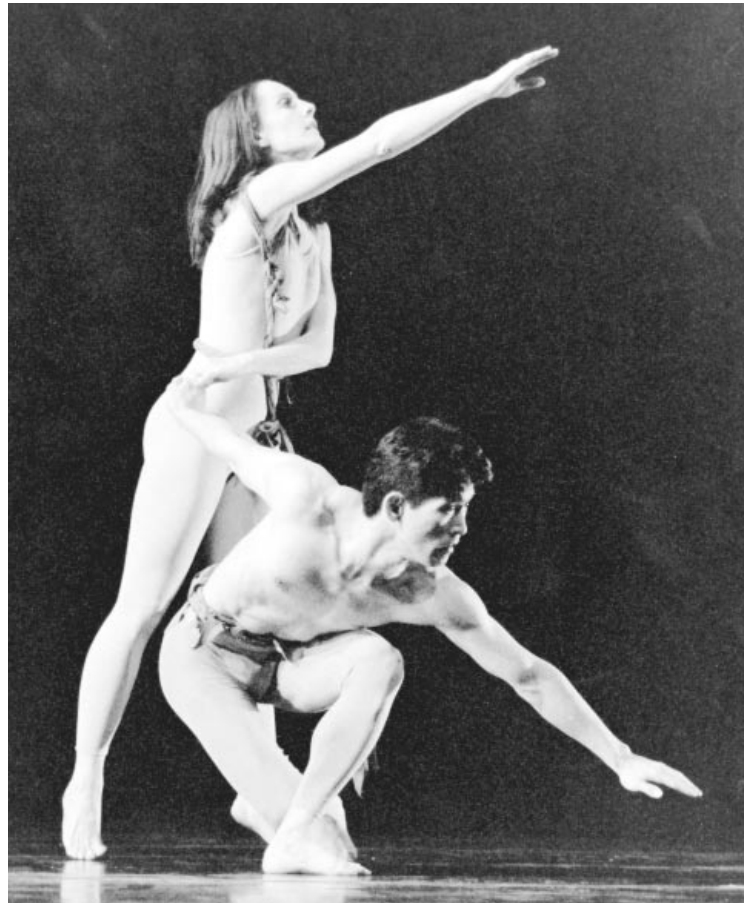
together mayors and design professionals to address problems in cities and towns across America. At the University of California, an amendment to the Leadership Initiative allowed them to undertake a series of forums on Federal Property Conversion using Fort Ord, California as a case study.

Leadership funds also supported Arts on Television and Radio, funding projects such as "American Masters" on PBS and "Mountain Stage," a traditional music program on public radio. For a complete list of television and radio programs, please see the Media Arts section. The Endowment also continued to support the American Jazz Masters Fellowships (see the Music section) and the National Heritage Fellowships (see the Folk & Traditional Arts section) which support master jazz and folk artists respectively.

The National Writers Voice, a project the YMCA, was funded to enable them to establish at least 25 new community literary centers over the next three years. An innovative pairing of jazz and sports was the focus of a Leadership Initiative with the Thelonius Monk Institute of Jazz

in Washington, DC which supports young jazz students in classes and performances at Los Angeles Lakers basketball games. Chamber Music America received Leadership funds to support Chamber Music Rural Residencies which places emerging chamber music ensembles in rural communities in Arkansas, California, Kentucky, Maine, Oregon, Pennsylvania and Texas. Another partnership with Chamber Music America will support a pilot program to support and sustain small music ensembles.

The New England Foundation for the Arts received a Leadership award for the National Dance Touring Partnership which will create new alliance among artists, sites and presenters to make dance projects available to 150-250 sites nationwide each year. Theatre Communications Group received



*Photo by Steve Zorc.*

**Dancers  
Stephani Achuff  
and David  
Shimotakahara in  
"The Exiles" by  
Jose Limon at the  
Ohio Ballet.**

two awards to provide for Career Development Programs for Directors and Designers and a Playwrights Residency Program.

**Under the direction of Gerald Wilson, students from a multi-school band perform at the Great Western Forum before a Los Angeles Lakers basketball game.**



*Photo courtesy Thelonious Monk Institute.*

## **INTERNATIONAL**

Two projects funded through the International Program were awarded Leadership Initiatives for operations in 1997. The Fund for U.S. Artists at International Festivals and Exhibitions, a partnership of the Endowment, the U.S. Information Agency, The Pew Charitable Trusts, and the Rockefeller Foundation provides \$1.2 million to assure that the United States is represented at important international arts festivals. ArtsLink, another public/private partnership will allow for artistic exchange between the U.S. and countries of Eastern and Central Europe. A partnership with Japan's Agency for Cultural Affairs and the Japan/U.S. Friendship Commission will allow for five U.S. Artists to work in Japan for six-month residencies, and a grant to the National Assembly of Local Arts Agencies will enable a similar residency project for community-based residencies of U.S. Artists in Mexico, Ireland and Northern Ireland, and of Mexican and Irish artists in communities in the U.S.

**MILLENNIUM**

In his 1997 State of the Union Address, President Clinton issued a challenge to artists and arts organizations to help celebrate the year 2000. For several years, the Arts Endowment has funded projects to do just that. In addition to several ongoing Millennium Television projects, the agency awarded Leadership Initiative monies for “Free to Dance: the African American Presence in Modern Dance,” a series of three one-hour television programs. A Millennium Leadership Initiative to Country Roads, Inc. will support a major exhibition of traditional American crafts. “American Visions” a production of the Educational Broadcasting Corporation in New York, will feature eight one-hour public television programs examining the U.S. From its visual culture — painting, sculpture, artifacts, buildings and cities. “American Photography: A Century of Images,” a production of Twin Cities Public Television, will tell the story of still photography in America in the 20th Century. The Millennium Survey of the U.S. Is administered by the College of Santa Fe in New Mexico to put in the field teams of photographers to make surveys of the nation at the edge of the 21st century. An award to The Names Project Foundation will support the documentation, storage and retrieval of the AIDS quilt on CD-ROM. The New York City Ballet hopes to tour to every state from 1998 to the year 2000 in celebration of American dance, and First Nights International received Leadership funds to support the development of a plan to rejoice through the arts on the eve of the Millennium in family-oriented First Night Celebrations.



he National Endowment for the Arts demonstrates leadership as well in its work to recognize American master artists. We assist in the selection process of the National Medal of Arts by soliciting nominations which are then reviewed by the National Council on the Arts and forwarded to the President of the United States. The President makes the final selection of the National Medal of Arts and, since 1984, has presented the Medals in a special ceremony.

### 1996 NATIONAL MEDAL OF ARTS

*Edward Albee*

playwright

*Sarah Caldwell*

opera conductor

*Harry Callahan*

photographer

*Zelda Fichandler*

theater director

*Eduardo "Lalo" Guerrero*

composer, musician

*Lionel Hampton*

musician, bandleader

*Bella Lewitzky*

dancer, choreographer, teacher

*Vera List*

patron of the arts

*Robert Redford*

actor, director, producer

*Maurice Sendak*

author, illustrator, designer

*Stephen Sondheim*

composer, lyricist

*Boys Choir of Harlem*

arts organization

The Arts Endowment's leadership role extends beyond these projects into support for American writing, accessibility for audiences, research, policy discussions, outreach and publications.

Creative Writing fellowships are the sole means by which the Endowment supports individuals through direct grants. In 1996, the agency awarded fellowships in poetry, and a list of the recipients can be found under the Literature section. One of the most successful funding categories, Creative Writing fellowships have supported many writers early in their careers who have later received other national honors for their work. In 1996, all 10 of the writers nominated for the National Book Award were former Literature Fellowship recipients, and the winners were Hayden Carruth for *Scrambled Eggs & Whiskey* and Andrea Barrett for her short story collection, *Ship Fever*.

The Office for AccessAbility works in myriad ways to assist the Arts Endowment's goal of making the arts fully available to people who are older, disabled, or living in institutions. This year marked the completion of the first juried collection of Universal Design Exemplars which are being widely disseminated to educate and assist improved design of the total human environment for the lifespan. Two key initiatives were undertaken in response to recommendations from the 1995 White House mini-conference on "The Arts, the Humanities, and Older Americans," including a national database on model arts programs for older adults and a monograph on arts programming for older adults with information on intergenerational activities, barrier removal, programs in institutions and resources.

The Research Division published five new reports in 1996. *Age & Arts Participation with a Focus on the Baby Boomers*, *American Participation in Theater*, and *Effects of Arts Education on Participation in the Arts* used data from surveys of public participation to point to trends in audiences. *Artists in the Workforce: Employment and Earnings, 1970-1990* uses Census Bureau data to paint a picture of the economic life of American artists. *The Changing Faces of*



Photo by Charles Sartori, courtesy Copper Canyon Press.

**The 1996  
National Book  
Award winner  
for Poetry,  
and former  
Literature  
Creative Writing  
fellowship  
recipient,  
Hayden Carruth.**



*Traditions* uses survey materials to describe the breadth and depth of the folk and traditional arts.

The arts make extraordinary contributions to the lives of all Americans and to our communities. Today, more people have access to the arts than ever before, but the funding infrastructure which made this access possible is threatened. The climate for arts funding is changing in both the public and private sectors. The Arts Endowment, in its unique role as a national convener, launched the American Canvas. Between June and October 1996, American Canvas convened six community forums of people of all sectors of society — the arts, government, consumer organizations, education, civic groups, religious organizations, businesses and foundations.

Through their discussions and the work of the American Canvas Committee, a report will be issued in 1997 to identify and recommend strategies for future arts funding.

In response to budget cuts and Congressional interest in our exploring new methods of support for the arts, the Endowment established the Office of Enterprise Development in 1996 to search for ways to augment the agency's budget through authorized contributions. One of the

donations was a \$450,000 three-year contribution from Heinz, Inc. to support arts education projects that could not be funded due to budget cutbacks.

On April 10, 1996, the Arts Endowment launched its World Wide Web site (<http://arts.endow.gov>), which includes a monthly online magazine *arts.community*, a Guide to the agency, its staff, funding partners and grant-making programs, an Arts Resource Center and publications catalogue. In addition, the agency also published a reports on arts education, *Lifelong Journey: An Education in the Arts*, and a brief history of federal arts funding, *National Endowment for the Arts, 1965-1995*, and a printed guide to our programs called *A New Look*.

**Charlene Curtiss  
(left) and  
Joanne Petroff  
dance with the  
Light Motion  
Company.**



*Photo courtesy Light Motion.*

JANE ALEXANDER, CHAIRMAN

**TERMS EXPIRED IN 1996**

***Philip Brunelle***

Artistic Director/Conductor  
Minneapolis, Minnesota

***Robert Garfias***

Scholar/Ethnomusicologist  
Irvine, California

***Roy M. Goodman***

State Senator/Arts Patron  
New York, New York

***Peter deCourcy Hero***

Community Foundation President  
San Jose, California

***Wendy Luers***

Arts Patron/Trustee  
New York, New York

***Roger Mandle***

College of Art President  
Providence, Rhode Island

***Jocelyn Levi Straus***

Arts Patron/Trustee  
San Antonio, Texas

***Catherine Yi-yu Cho Woo***

Scholar/Visual Artist/Teacher  
San Diego, California

**APPOINTED FOR TERM ENDING IN 1996\***

***William Bailey***

Painter/Teacher  
Branford, Connecticut

***Trisha Brown***

Dance Company Director/Choreographer  
New York, New York

***Donald Hall***

Poet  
Danbury, New Hampshire

***Hugh Hardy***

Architect  
New York, New York

***Marta Istomin***

Music School President/Musician  
Washington, DC

***Colleen Jennings-Roggensack***

Arts Presenter  
Tempe, Arizona

***Louise McClure***

Arts Patron/Trustee  
McCall, Idaho

***Roberta Peters***

Opera Singer/Trustee  
Scarsdale, New York

***William E. Strickland, Jr.***

Arts Administrator/ Ceramist  
Pittsburgh, Pennsylvania

***George White***

Theater Director/Producer  
Waterford, Connecticut

*\*Members serve until Senate confirmation of their successors*

**TERMS EXPIRE IN 1998**

***Ronald Feldman***

Commercial Art Gallery Owner  
New York, New York

***Barbara Grossman***

Theater Historian/Professor  
Newton, Massachusetts

***Kenneth M. Jarin***

Lawyer/Civic Volunteer  
Philadelphia, Pennsylvania

***Wallace D. McRae***

Rancher and Poet  
Forsyth, Montana

***Leo J. O'Donovan, S.J.***

University President  
Washington, DC

***Jorge Perez***

Arts Board Member/Civic Volunteer  
Miami, Florida

***Judith O. Rubin***

State Arts Council Member/  
Theater Chairman  
New York, New York

***Rachael Worby***

Conductor  
Charlestown, West Virginia

**TERMS EXPIRE IN 2000**

***Patrick Davidson***

Television Producer  
Los Angeles, California

***Terry Evans***

Photographer  
Chicago, Illinois

***Ronnie Feuerstein Heyman***

Lawyer/Arts Patron/Trustee  
New York, New York

***William P. Foster***

Music Educator  
Tallahassee, Florida

***Speight Jenkins***

Opera Company Director  
Seattle, Washington

***Richard J. Stern***

Arts Patron/Trustee  
Chicago, Illinois

***Luis Valdez***

Theater Director  
San Juan Batutista, California

***Townsend D. Wolfe III***

Museum Director/Curator  
Little Rock, Arkansas